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A. Saran on Robert Franz and the Old German Volkslied and Choral.*

(Continued from Page 90.)

When we read Fr. Arnold's description, above quoted, of the old German Song, we were not a little astonished to find there partly the same traits which we had always recognized as the specific peculiarities of the Franz song. A closer investigation among the old German songs which have so far become known to us, particularly in Ott's collection, lately published by the Society for Musical Research, yielded the most surprising results of this sort. We found among them melodies, which in their tone and mood have so striking a resemblance with the Franz songs, that we arrived at the conviction, unexpected even by ourselves, that the Franz song in its deepest ground is nothing else but the German Volkslied enriched and idealized with the means of modern Art. Consider, for example, the four numbers from the Ott collection, newly arranged by Franz in the Appendix, No. III; not forgetting that the arranger only a short time since had no idea of the existence of these things. Every attentive observer will be forced to perceive, how the forms of accompaniment which Franz here uses, are as naturally fitted to the old melodies, as if they had sprung to life simultaneously with them. And yet these are forms which belong just as naturally and necessarily to the Franz songs,—surely a significant proof of his near relationship with the old Art.

These pieces also are conceived in the modern Song form: a voice part with pianoforte accompaniment. Some of them are transposed into a different key from the original; a freedom which, it is hoped, will easily be pardoned. Now and then the necessity appeared for slight alterations of the melody. But whoever will take the pains to compare them with the original, will find that these changes are not more essential than those transformations which the old composers very frequently allowed themselves to make in their contrapuntal elaborations. * * * *

Now that this striking and involuntary first impression of Franz's relationship with the old German Song is no mere subjective illusion, but rests on solid objective grounds, is a statement which will find confirmation on all sides, if we carry out the comparison in detail from formal and ideal points of view. With regard to form, the following parallel presents itself.

In the first place, the Franz Songs are, the great majority of them, properly speaking, *Strophe* songs, like the old ones. The so-called "composed-through" (*durch-componirte*) song of modern times forms with him only the exception. Dramatically laid out, broader forms, like the Ballad, are scarcely found at all among

his compositions. He is a lyric composer through and through.—It cannot escape the accurate observer, to be sure, that Franz does not simply repeat his strophes, but always, as the text requires it, introduces modifications of the melody, enrichments of the accompaniment, fine harmonic and rhythmical nuances, and knows how to give to the whole commonly a significant conclusion. But in general with Franz the simple song form of the ancients reigns more purely than with any other of the more modern composers.

Now if consider further the architecture or thematic structure of the single strophe, we perceive therein a like simplicity of symmetry and a like severity of musical logic, such as Arnold praises in the old German songs. On the one hand, we find likewise in Franz, in many ways, those broadly planned, "long-winded" fundamental motives, which stand at the head as sharply stamped as they are capable of development; and then follows the answering clause (*Nachsatz*) formed with strictest musical consistency out of them. The same sort of transpositions usually succeed with Franz, which touch the *next related* keys. Hereupon the motive is shortened or amplified, and for the close we have a melodic member which has been already used before. Examine Franz's melodies by this scheme, and you will be surprised to see how frequently they coincide entirely or approximately. For example, Op. 28, No. 5: "Lass, O Welt, O lass mich sein:"

Theme. | Second phrase.
Lass, O Welt, o lass mich sein! Locket
phrase (with inversion of the Theme.) | Transposition (C minor)
nicht mit Lie-bes-ga-ben, lässt die Herz-al-lei-ne
| Do. inverted, G minor. | The
ha-ben sei-ne Won-ne, sei-ne Pein!
Inverted motive amplified. | The same in sequences
Was ich trau-re weiss ich nicht, es ist un-be-
kann-tes We-he; im-mer-dar durch Thränen so-he
Close of the strophe. (Second phrase inverted.) | Close of
the song.
ich der Sonne lie-bes Licht, sei-ne
Won-ne, sei-ne Pein!

or, Op. 31, No. 6: "My heart's in the Highlands:"

Theme. | Second phrase.
Mein Herz ist im Hochland, Mein Herz ist nicht
| Transposition to the IV. and V.
hier, Mein Herz ist im Hoch-land, im
| Theme contracted.
wald'gen Kevier! Da jag' ich das Rothwild, da
| In sequence. | Theme slightly
folg' ich dem Reh, Mein Herz ist im
| altered. | Conclusion: Second phrase.
Hoch-land, wo im-mer ich geh'!

or Op. 30, No. 1: "Sterne mit den goldnen Füßchen;" or Op. 28, No. 4: "Du trüber Nebel," &c., &c.

On the other hand we observe very frequently in Franz that "sequence-like carrying through of the motive," which Arnold admires in the old melodies, and which gives them, to use his fine expression, the "rock-firm architecture that defies all ages." Compare, for example, the following simple strophe from Op. 30, No. 2: "Blätter lässt die Blume fallen:"

Blät-ter lässt die Blu-me fal-len,
und vom Lie-bchen muss ich wal-len.
Gott mit dir, du klei-ne, Gott mit dir, du fel-nos,
Postlude.
süs-ses Täubchen!

or: "In dem Dornbusch blüht ein Röslein," Op. 26, No. 2.

"Derweil ich schlafend lag," Op. 28, No. 2.
"Rosenzeit, wie schnell vorbei," Op. 27, No. 5.

"Er ist geknommen," Op. 4, II. No. 1.
"Nun die Schatten dunkeln," Op. 10, No. 1.
"Dort unter'm Lindenbaume," Op. 31, No. 1.

But, above all, the truly superb sequences in: "Mein Liebchen, wir sassen beisammen," Op. 18, No. 4; and: "Das ist ein Brausen und Henlen," Op. 8, No. 4, (second half: "Ich seh' sie am Fenster lehnen.")—If now we remember how important a part the sequence form plays in all the old music down to Sebastian Bach, Franz's intimate relationship with it cannot possibly escape us.

* Translated for DWIGHT'S JOURNAL OF MUSIC.

But this comes far more strikingly to light, when we examine the melodies of our master purely with reference to their tonic character. Here it must instantly occur even to the most superficial observation, that they are almost altogether *polyphonus* in the strictest sense; and thus they bear in themselves what is the most specific fundamental peculiarity of the older German melody (in contradistinction to the Romanic). So Franz's melody hides in itself, step for step, a latent harmony, and thus before all it compels the Bass to cling most closely to it and thereby assume for itself a characteristic "*Stimmführung*" (or carrying on of its own part as if it too were an independent melody). His very first song (Op. 1, No. 1.) bears this peculiarity so sharply stamped upon its brow, that we cannot resist the temptation to give a sketch of its beginning here:



And so all the songs with very few exceptions, Franz hereby places himself in clear contrast to the modern *homophonous* song style which has acquired ascendancy through the South German school, especially Mozart and Schubert;—a style, which, in some of its representatives, in the interest of a falsely understood popularity or nationality, has sunk to the most maudlin sort of street ballad singing. That, however, the true people's song is anything but vulgar, our explanations have made evident enough already.

Now from this strictly polyphonus ground character of the Franz melody, there results in the next place its thoroughly *simple* and *natural* stamp, by which it reminds us most significantly of the melody of the old time. One might say it is, like that, an intensified speech, an expressive declamation reduced to artistic symmetry. It occupies that middle region, peculiar to the Song, between the mere dramatic reciting melody of many moderns,—which can be very characteristic in details, but is seldom just to the ground mood of the text,—and that most independent, freely unfolding, oftentimes sensually refined, luxurious, wanton style of others, which does not penetrate into the deep meaning of the text, and grazes lightly along the borders of sentimental triviality. The Franz melody, free and self-sustained, yet strictly bound to its underlying harmony, moves calmly and composedly along, despising all outward ornament and finery, as well as renouncing all far-sought "characteristic," all "taking" rhythmical embellishment, getting possession of us purely through its inward truthfulness and depth, and through its simple, noble beauty of form and bearing—a faithful type of German womanhood. Whoever will take the pains to examine the Franz melodies for once more carefully with regard to their interval progressions, will find that these may be reduced, almost without exception,

to the most elementary relations:—the scales, and the two ground harmonies, the Trichord and the Seventh, with their component elements dispersed; a peculiarity, which lends to these melodies an irresistibly convincing power and a classic character raised far above all temporary tastes.

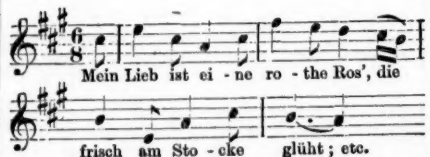
Consider, for example, the beautiful and natural architecture of the melody Op. 44, No. 6, "Am Rheinfall:"



(What sort of a break-neck melody would many a modern have set to that text! ?—) or: "Du trüber Nebel," Op. 29, No. 4.



or: "My love is like a red, red Rose," Op. 31, No. 3.



We could easily adduce dozens of such examples, all showing to every unsophisticated eye an intimate relation of the Franz melody to the old German style.

This *polyphonus* peculiarity also conditions and determines the manner in which Franz handles the *harmony*. Here again we distinctly recognize partly the peculiarity of the old German Song, partly the influence of Bach and Handel. The first appears in the remarkable fact that, although Franz for the most part brings into requisition the modern tonal system—that is to say, the major and minor scales,—yet in numerous instances, especially in composing to popular texts, he goes back to the old Church Modes and uses their specific tone material. He has as it were rediscovered this almost forgotten tone-world for our modern music, and thereby added an exceedingly rich and significant element of expression. Little as the old Church Tones on the whole can be employed for the sharply individual character of modern dramatizing lyric art, yet they are wonderfully suited on the one hand to the representation of the soul's *complex* moods,—where joy and sorrow are inextricably blended—on the other hand, to the reproduction of those contemplative nature-moods, which border on the Pantheistic, such as the more recent poetry affords us in abundance. For the pure-

ly lyrical they are an invaluable material. In what a thoughtful and effective manner Franz knows how to use it, may be seen in the *Volkslieder*, Op. 23; also in:

"Es klingt in der Luft," Op. 13, No. 2.

"Ein Tännlein grünet wo," Op. 27, No. 6.

"Zu Strassburg auf der Schanz," Op. 12, No. 2, etc.

As for the other influence above named, rich as Franz is in harmony, master as he is of all the modern acquisitions in this field, and importantly as he has increased them,—still there is a double distinction between his harmony and that of most of the moderns, his reminding us of the school of Bach and Handel. In the first place, his modulation throughout shows itself as the product of the melodic carriage of the parts or voices (*Stimmführung*). The middle parts are drawn into like sympathy through the bearing of the melody and the bass; i.e., they flow melodiously and gain, under the hand of our master, such sharply outlined individuality and such fineness of characterization, as we seek elsewhere in vain in the music of the present day. Franz's for the most part strictly four-part setting is unique in its way. It shows the most intimate blending of freedom and loyalty to binding law, of momentary inspiration and thematic strictness,—a phenomenon which we are wont to find only in the greatest masters.

Add to this, that Franz, precisely like the ancients, with great care avoids or gets round all harsh, unprepared successions of harmonies, by which composers latterly are so fond of producing their greatest effects. His modulation is far more animated, richer, and more many-sided than that of most of his contemporaries; yet it has as a general rule, unless the text compels a deviation, a thoroughly natural character. Unobserved it moves along from key to key with the most convincing inward necessity, and even the remotest harmonies are so finely prepared, that, wherever they occur, they never offend and never have the least appearance of wilfulness. The reason lies simply in this: that Franz, with all his freedom in details, yet in the average course—again like the old music—moves in the circle of the intervals peculiar to the scales; that is to say, within the related keys, of course accepting the material peculiar to their scales also. This gives his modulation a genuine classic tint, and the character of repose in motion, such as we only meet with in the greatest masters.

Examine, for instance, the modulation of the song: "Ein Tännlein grünet wo," Op. 27, No. 6, or: "Horch, wie still es wird," Op. 10, No. 2; nay even: "Das ist ein Brausen und Heulen," Op. 8, No. 4, which is perhaps the boldest and most full of genius of anything that Franz has done in the way of modulation.

(To be Continued.)

Tristan and Isolde.

(From a Correspondent of the London "Mus. World.")

Now that Wagner's most popular opera has been given both at Her Majesty's and at Covent Garden, and that the English musical public, if not converted to the theories put forward by the great German composer, has at least shown a very unmistakable interest in his music, a description of the performance here (Weimar) last week of *Tristan and Isolde*—a work which has hitherto been performed only at Munich and Weimar—may not be unwelcome. Weimar, a

quiet unpretending Residency Town, of some 16,000 inhabitants, has many artistic associations, both past and present, which cannot fail to interest the passing traveller. For more than half a century it was the home of all that is brightest in Germany's literature: Schiller, Goethe, Wieland, and Herder all lived here, and at every turn and corner one finds some recollection, some memento of those great names. The Town, too, has long been renowned for the energy with which it has thrown itself, heart and soul, into the study of Wagner's music. Liszt, one of the greatest supporters of the new school, and a friend of Wagner, was formerly Capellmeister here; and, though he has resigned that post, he still passes his summers in a house, the "Hof-gärtnerei" just outside the town, which has been put at his disposition by the Grand Duke. Ably seconded by his successor in office, Herr E. Lassen, he has been enabled to plant the "music of the future" more firmly in Weimar than perhaps anywhere else in North Germany. The libretto of *Tristan* was written by Wagner in 1857, when in his 45th year; he composed the music shortly afterwards at Venice. The composer explains that it was the desire to produce something which, by reason of its less ambitious proportions, would enable him to hear once more a production of his own, that induced him to pause in the elaboration of *Die Nibelungen*, and turn his attention for a time to a shorter work—"a wish which the encouraging reception in Germany of older works seemed to place within my grasp."

The story of *Tristan and Isolde*—one of the most wide-spread of the Celtic Sagas—is found in full in the poem of Gottfried von Strassburg ("Meister Gottfried" as he is usually designated), the contemporary of Wagner's other heroes, Wolfram and Walther von der Vogelweide, who lived about the beginning of the 13th century. Gottfried was, next to Wolfram, the greatest epic writer of the Middle Ages. A deep perception of the beautiful, a thorough mastery of the human character, a clear and easy diction, are the marked characteristics of his writings. None has drawn so vividly as he the daily life of the Knights of old; how they lived, and fought, and loved, and died. As in Wolfram's *Parzival*, Gottfried opens his poem with the history of the hero's parents—Riwaleie, King of Parma, and Blancheleur, sister of King Marke of Cornwall—of their loves and adventures, of Tristan's birth, and his parents' death; how he was subsequently captured, when but 14 years old, by Norwegian pirates who, frightened by a storm, landed the child on the Cornish coast, and how his kinship with King Marke was eventually discovered. Of all this, however, there is no mention in the opera. Tristan had been living some years at the Court of his uncle King Marke, when the country was thrown into consternation by the arrival of Morold, brother-in-law of Gurman, King of Ireland, who demanded that thirty noble boys, chosen by lot, should be given over to him as a tribute to the Suzerain Irish Court. Tristan offers to fight the mighty Irishman in single combat, and, though severely wounded, is enabled, by the help of "Gott, Recht, and hoher Muth," to slay Morold, and release his countrymen from that dreaded obligation. All Cornwall, however, cannot find the antidote to heal the poisoned wound. This is only known to Morold's sister, the Queen of Ireland; and, in despair, Tristan determines at last to run the risk, and seek a cure at the hands of his victim's sister. The Queen takes pity on the lone stranger, who arrives at her Court in disguise, and not only undertakes to heal his wound, but intrusts to his care the education of the beautiful Isolde. He succeeds in his task, and becomes so beloved at the Irish Court that it is with difficulty he is allowed to depart and re-visit once more his boyhood's home. On his arrival in Cornwall he finds the chieftains urging King Marke to take to himself a wife. Tristan, remembering his late pupil, the loveliest maiden of her age, begs of his uncle to allow him to return to Ireland and make her, in the King's name, an offer of marriage. Marke, after much hesitation, at last consents, and Tristan sets sail again to Ireland. Soon after his arrival an accident reveals to Isolde that her former tutor is none other than the slayer of her uncle Morold. Tristan upon this admits the truth, and reveals the real object of his mission. In spite of the girl's repugnance to the match and to "Kornwalls müden König," her parents consent, and Isolde leaves for her new home, in despair at her fate and indignant with Tristan, to whom she attributes all her misfortunes. We now approach the catastrophe of the poem. Forgetful of their former antagonism, Tristan and Isolde give themselves up to the most passionate love, brought about by the all-powerful

influence of the Minnetrank, or love-potion—an elixir which makes them the victims of an inevitable fatality.

Act I., of the opera opens, on board ship, with the journey of the bride to Cornwall. Isolde, first bemoaning her fate, relates the above story to her attendant, Brangäne, and then, violently upbraiding Tristan for his cruel conduct, invites him to join with her in drinking a death-potion. Brangäne hands them instead the Minnetrank, which immediately works its effect; and the last scene of the act depicts the despair of the lovers at their separation when King Marke arrives on board to lead away his bride to her future home. In the following act the scene is laid in the garden of King Marke's castle; the marriage ceremony has been performed, and Isolde is Queen of Cornwall. Marke, a prey to suspicions, but yet too devoted to accuse his wife, starts off on a hunting party, attended by all his court, and the lovers arrange a meeting that very night in the garden. The famous love-scene follows; the pair, blinded by the delirium of passion, are heedless of all the risk they run. In spite of Brangäne's oft-repeated warnings they linger on, unconscious of all save their loves and sorrows, and are rudely awakened by the entry of King Marke at break of day. Urged on by Melot, a jealous courtier, the King has returned earlier than expected, and discovers but too plainly the treachery of the one and the infidelity of the other. Tristan leaves the court of his uncle branded as a traitor, a disgraced and ruined man. In the third and last act the scene is laid in the garden of Tristan's castle, on the coast of Brittany. As the curtain rises, Tristan is seen, extended on a couch, sleeping, as it were, the sleep of death, and tended by the faithful Kurwenal, who, in all his wanderings, has never left his masters' side. A shepherd stands on the look-out, awaiting the first sign of a ship from Cornwall, to bring the glad tidings to his suffering lord. Tristan gradually recovers consciousness, and realizes his fate and position; his agitation momentarily increases; in vain does Kurwenal constantly ask news of the herdsman, and scan the horizon himself, from time to time, in search of the expected sail. At last, after a painful period of suspense, a ship is seen bearing down from the north. She enters the port, and Isolde is seen standing on the deck. Tristan, in an agony of impatience, raises himself from his bed of sickness, and totters towards the castle gate; but the effort and excitement are too much for him; his last hour has come, and he has but strength to murmur once more the beloved name Isolde, to fall into her arms and die. The despair and grief of the unhappy queen at this terrible blow is interrupted by the arrival of a second ship, with King Marke, Melot, and Brangäne on board. The last has in the meantime explained to the King how she had been the cause of all this sorrow, by having given the lovers the all-potent elixir, and he immediately sets sail to follow them, and grant them his pardon and forgiveness. Kurwenal refuses to admit the royal party within the castle; a struggle ensues, in which retributive justice avenges the betrayal of Tristan by the death of Melot at the hands of Kurwenal, who is himself afterwards slain by the King's attendants. When at length Marke enters the castle, he hastens to announce his message of reconciliation and peace. It is too late; he comes but to find Tristan dead and Isolde lying insensible on the lifeless body of her lover.

Such is *Tristan's* history as it appears in Wagner's libretto—three chapters, as it were, out of the life of Meister Gottfried's hero. The ill-fated love of the unhappy pair is the one theme of the opera, and the interest of the plot is entirely concentrated on the issue of that love. The other characters are few in number, and the subordinate parts do little more than unfold the story of the drama. The ship's crew or attendant knights occasionally utter a few words, but of actual chorus there is no vestige throughout the whole work. The very first bars of the overture introduce us to the "love phrase," expressive of a longing, eager, unsatisfied desire, and the same idea continually recurs as the opera proceeds. In the introduction to, and at the end of the first scene of Act II., the same notion—this craving after an absent love—is carried out by the constant repetition of the ascending passage ending on a minor 9th; while the "hunting phrase," heard sometimes on the stage, sometimes in the orchestra, reveals the ever-present fear of Brangäne, lest the King should return and discover Isolde's infidelity. This whole passage is a marvel of descriptive music-painting, if I may be allowed to use the word. Later on in the same act, the duet in four flats (three-four time), with its syncopated rhythm and

highly original accompaniment, followed by a series of *arpeggio* chords, as *Tristan* and *Isolde* sink, lost in a dream of love, into each other's arms, is, perhaps, the most beautiful passage in the whole opera. In Act III., the treatment of the shepherd's horn, played on the stage, is wonderfully worked out; the long minor unaccompanied solo at the beginning of the first scene; the perpetual recurrence of the horn in minor tone so long as the watchman fails to see the expected sail; and, at last, the sudden burst into a joyous major as the ship heaves in sight; all this is admirably dramatic and picturesque. Properly to appreciate the opera, a certain amount of instruction in Wagner's dramatic ideas is no doubt necessary, and, above all, a thorough knowledge of the feelings he aims at representing on the stage—in other words, of the story of the work. The opera consists almost entirely of declamatory recitative; no stage vocalization is anywhere permitted; no chorus, not even an air—employing the term in its usually accepted sense as the equivalent for rhythmical melody—is to be found; and, as in all Wagner's operas, the musical interest is concentrated chiefly on the wonderfully elaborate and rich accompaniment of the orchestra.

Before ending, I must add a few words of praise as to the execution of the work. Nothing could have been better than the singing and acting of Herr and Frau Vogl, of the Royal Opera of Munich; both real artists, they threw themselves thoroughly into their parts, the most difficult, perhaps, that even Wagner has ever written, and the result was a faultless impersonation of the two principal parts. Herr Milde (barytone), who took the part of Kurwenal, was thoroughly at home in his rôle, and succeeded in awakening in the audience a keen sympathy for the brave and faithful attendant. Herr Hennig (bass), as King Marke, and Fräulein Dotte (soprano) as Brangäne, made the most of two somewhat ungrateful parts. Lastly, the orchestra, though small, was well in hand, and left nothing to be desired. The *tempos* were faultless throughout, and their conductor's reading of Wagner's music came as near to perfection as possible. The house was crowded on both nights. The Queen of Würtemberg and the Grand-ducal Family were present, and the Wagner world was well-represented by a crowd of enthusiastic admirers, among whom may be mentioned the Abbé Liszt and Madame Wagner. The vast majority of the audience evidently knew the opera thoroughly before; no applause was tolerated for a moment during the acts; but, the curtain once down, the long-repressed enthusiasm broke out, and the Vogls were greeted with rounds of well-earned applause, such as are seldom heard in German theatres. I have only to add that the scenery and appointments are good, the acoustic properties of the theatre excellent, and the grouping of the sailors, and especially of the *tableaux* in the last act, cleverly and effectively arranged.

For Dwight's Journal of Music.

Concerning Elementary Pianoforte Instruction.

BY W. S. B. MATHEWS.

The ultimate end of pianoforte instruction, we all agree, is the production of good players—that is *musical* players of *musical* music. By musical music I mean, of course, real music; music that has imagination and genius in it, and which therefore requires a great deal more of the player than a mere fluent getting over the keys. The consciousness in good playing is not that of raising and putting down again particular fingers, but simply a mental conception of a musical effect which the skilful hand produces as successfully as it can at the moment; and on the correspondence of the produced effect with that conceived beforehand the mind through the ear sits in judgment. Thus it is with the singer; she thinks not of such and such muscular adjustments of vocal chords, diaphragm, and pharynx, but only of a certain tone, standing in intelligible relation to the other tones of her melody. This sought-for melody-note the voice automatically produces—produces with such cunning and intricate combination and opposition of muscular adjustment as it may be doubted whether any anatomist in the world fully comprehends; produces with a success

commensurate with the singer's original talent and acquired skill. But the consciousness is that only of singing a particular note. So also is it with the artistic player. A sequence of chords, or any passage or phrase is conceived of as a musical idea and is performed automatically by muscles habituated to such obedience through long preparation. That is to say, the good player no more thinks of the separate tones, chords, and accidentals of his music, than a good reader thinks of the individual letters, syllables, or even the words themselves of the passage he is reading. He thinks only of the ideas. The eyes see the words, or the memory recalls them from the mysterious tablet whereon he has previously impressed them; and the mouth and other organs of speech combine the elements into syllables, the syllables into words, the words into phrases and sentences, all with such co-ordination of inflection and emphasis as truly to express the ideas of the author;—which ideas only have occupied the consciousness of the reader, all this other work being done for him in some back-kitchen of his cranium by servants whose very names he knows not—knows nothing of them indeed save that their works praise them.

In these three examples we have the same kind of result. An intelligent person occupies his mind with the ideas of another, and turns them into their appropriate language (speech, song, or playing) for the entertainment of the listener. And the interpretation of the author's ideas will fail just so far as the mind of the reader, the singer, or the player, is taken up with the mechanism of the performance instead of rejoicing in the poetry or eloquence of the ideas themselves. Pianoforte playing very seldom reaches this kind of perfection. Too often it is lame either in technique (not being able to pronounce all an author's words), or in intelligence, so that while the words may be pronounced they lack the life-giving emphasis, and fall on the ear with the tedious monotony of a child's reading.

There are a number of reasons which might properly be assigned to account for this degree of failure in pianoforte instruction. One of these is the common want of fine musical susceptibility. This results to a great degree from lack of training. The ear with its wonderful provision of nerve filaments organized to perceive music a thousand times finer than mortal has ever yet been able to compose, lies open to the delicate feet of the tone-fairies. Americans are a nervous race, and in this high-strung nervous organization lies great potency of musical cultivation. What we want is to hear more music; to hear more *fine* music in childhood and youth; to train the ear to the sequences of noble melody and chaste harmony; and especially to waken the spirit of the child to the fascinations of music before cold-hearted practical life has chilled his fine sensibility and sealed every portal of sense with the great American dollar.

But a more patent reason for this failure lies in the fact that the true ideal is too seldom held up to the pupil. Thus it is in religious matters. The average man after generations of religious teaching believes it more important to *think* right concerning various and sundry abstract questions of theology than it is to *do* right in the plain matters of everyday life. And just as long as he thinks so he must surely fail in the practical regulation of his conduct, because his attention is elsewhere. As the first thing to aim at in religious life is to be *good*, so it is in musical life, the first thing is *music*; to produce a musical result is the first object for a pupil to aim at, and this too must be the object of every step he takes in advance. This is exactly the point of eccentricity in father Wieck's "Piano and Song." He recommends a young pupil to be kept for a year

playing chords, musical sequences of his own construction, scale passages, etc., *before he is made to read notes at all*. This is an eccentric idea; but then it is common sense. Common sense is the height of eccentricity.

Now it may be that there are lands where music is so much in the very air that, start a pupil how you will, and carry him by whatsoever road, he will in the end arrive at musical cultivation. As it is in New England, turn a boy loose where you will (so it be not south or west of Springfield) and on whatever road, and in due time you may be sure of finding him sitting on the shores of the frog-pond gazing in admiring wonder at the yellow dome of the State-house; and there some good young man will find him, take him over to the noon-day prayer-meeting, and it is only a question of years how soon you'll find him in his office on Pearl street or some of those other financially high and mighty thoroughfares. Anywhere else in this country a boy turned loose so is sure to go to the devil—or to New York, which is the same thing. And that is about how it is in music. The first element of certainty is to appoint a certain destination toward which all steps must aim. To think and comprehend music and to re-produce musical effects and especially to produce from the piano a musical tone—these are the first necessities of the elementary pianist.

Mention was made above of the automatic performance of the details of the reading, singing, or playing. An automatic performance is one that goes itself, like a boy's whistle. Now all these automatic performances in speech or playing have first to be acquired. We all know how a child learns to talk. A familiar word impresses itself on his ear. By degrees it dawns on him that the word stands for an idea. The first word is an easy word, Mama, Papa. These are the beginnings of our speech; the first learned lovingly by the child because it stands for all that is dear to him; the second taught by the mother in that lovely wifely loyalty. Every day he seeks to encompass a new word. A new want arises, a want suggested by what he has seen and heard, and he essays the reproduction of the word which vaguely lingers in his ear as the symbol of the object wanted. How imperfect his first attempt! None but the mother can make it out. Then is her opportunity for instruction; before giving him the object she pronounces to him its name very distinctly; then she has Johnnie say it after her, then hear it again, then say it again. And so little by little the ear becomes educated, and the organs of speech more and more nearly approximate to the demands of the mind.

Such would be the process of learning to play and sing if begun at the right age. For here in the first eight or ten years of the child life the world is very small, and playing and singing by imitation would come in as an important and many-times welcome diversion. But alas, too few mothers have time or the heart for such an addition to their daily task. Now, however, the work of musical study is neglected until other things have begun more and more to press upon the attention. Then too the greater age of the child makes external results in great and immediate demand. It is not a disadvantage that the parents want the child to be able to "play something" immediately. On the contrary, this desire, if properly handled, becomes a very powerful incentive to diligence. The desire to play something well leads the child to a closeness of criticism on his own efforts, and to a cultivation of his powers of musical thought, to an extent quite impossible to bring him to through general principles only.

Nevertheless, much depends on the teacher. For here is the time to form a right habit of practice. Mason says, in his queer way, that he hardly

knows which most completely ruin their chance of becoming good players; those who make mistakes and correct them, or those who make mistakes and never correct them. And here he hits a fundamental principle. For practice is simply the attempt to learn a piece; that is, by playing it over many times to habituate the hand to it to such an extent that every muscular act in the piece will suggest the following one. In other words, practice seeks to establish an automatism of the sequence of muscular acts which enter into the performance of that piece. This automatism will never be reached by a performance containing mistakes, *whether corrected or not*. Every mistake is the misplacement of one muscular act in the series, and the possible insertion of anywhere from two to ten not belonging to the series at all. When, therefore, a mistake takes place after even six times correctly performing the sequence, this one mistake vitiates the automatism prepared by the six perfect performances preceding it. Probably an ordinary passage becomes automatic after about forty times correct performance. Some passages require many thousand repetitions before complete automatism is established. The Cadenzas, for instance, in some of Liszt's pieces require from three to six months practice. What Mason meant to say was that "only those learn to play well who learn to practice entirely without mistakes."

Nevertheless this idea is not strictly true, for intelligent practice of pieces and passages has two stages: in the first the series of motions (the phrase or passage) is repeated without error, and consequently slowly, for a certain number of times,—say, *e. g.*, ten. After these ten correct repetitions of the series there is a possibility that a degree of automatism is established. The second step, therefore, is to play the phrase or passage rapidly, taking the risk of mistakes. These fast repetitions take place several times, but not more than the number of previous slow playing, and as soon as the same mistake has twice appeared, let the fast repetitions cease, and re-commence the slow practice. The fast playing is for the purpose of ascertaining whether automatism has become established. This kind of alternation of fast and slow practice is not a new discovery, although I am not aware that the true reason has been assigned. Plaidy made the discovery of its value, as doubtless have many others, some of whom have supposed that the chief value of the fast playing was to correct the tense and rigid condition of the muscles too often the accompaniment of slow practice. It certainly does have this value. But the principal mechanical value of the fast playing is that thus we determine our approximation to automatism. It will be seen that this kind of practice requires great concentration of the attention to carry it on properly.

Whenever we observe the performance of an artist, we see him fully wrapped up in what he is doing. Some become artists because nature has laid the foundation for them by giving them such a vivid musical susceptibility that, of many impressions simultaneously made upon the sensorium, the musical ones absorb all the attention. When nature has not done this for a musician, art must step in and by a long course of training bring him to a similar state; for we have almost indefinite power of cultivating the faculty of directing the attention in a particular direction. And here again nature helps us by ordering the nutrition of the brain-fabric itself (as Dr. Carpenter thinks), so that habitual mental operations become more and more easily performed, in consequence of a better nutrition of those parts of the brain where the changes take place which accompany the mental operations in question. However this may be, unless the musical

artist can fully absorb *himself* in his musical performances, he certainly will not be able to exclusively engage the attention of his public. And on this concentration of an artist's attention, hang certain very important conclusions in regard to the conduct of elementary studies, both as it regards technical exercises and the use of *études*.

And first in regard to mechanism. The elementary movements of the fingers in piano-playing belong to three categories: Complete flexion of the fingers on all the joints as in shutting the hand; second, partial flexion of the fingers, the metacarpal joints only being flexed; and, third, the separation and approximation of the fingers by means of the *inter-ossæous* muscles, which lie between the bones in the palm and on the back of the hand. The first two movements are the work of the great common flexors of the fingers, which lie in the fore-arm. The second class of motions (the five-finger motions) are performed by exactly the same muscles as those of the first class; the difference being that in this limitation of the action to the metacarpal joints the first and second joints of the fingers are prevented from bending by the extensor muscles which are contracted just enough for that purpose. Entire control of these motions is facilitated very much by the fact that the difficulty is to cause any finger to act independently of its next neighbor, in consequence of the muscular contraction taking place not through the whole width of the broad flexor muscle, but only along a part of the fibres, those, namely, the handiest to the finger it is desired to move. The fore finger is always more independent because it has help from special muscles, and has also a thousand occasions for bestirring itself every day. But in the case of the others the passages 34 or 43, or 23, 32 are much more difficult than 24, 42, 31, 13, etc. From the small number of motions possible to the fingers, and from the fact just pointed out that the crucial point is the independence of the adjacent fingers, it follows that technical exercises may be perfectly adequate to the mechanical training of the hand though very few in number. All that is asked mechanically of the hand being endurance, speed, and certainty. I, myself, believe that Mason's "two finger exercise" (if applied in the various proper ways habitual with him) furnishes all the muscular training any fingers require, provided only it be practised properly and long enough—which for concert technique I should say would not exceed an hour a day. All the rest, scales, arpeggios, broken chords, etc., have chiefly a mental value. They familiarize the mind and the hands with the fundamental passages of piano music and are therefore indispensable. But for merely muscular training they fall far below the exercise already mentioned.

With regard to Plaidy's technique the defects seem to me to be two: First that radical motions of the fingers are not easily reached in definite amounts by his exercises. For the sake of doing one thing which your hand needs, you have to do five or six things you care very little about. This objection I cannot explain without a degree of elaboration for which I have here no time. Let it suffice to say that in effect these exercises are a series of select permutations of the various alternations possible to the fingers. When complete automatism of an exercise is secured, therefore, we have not an automatism of a radical passage like a scale or arpeggio, the possession of which is of permanent value, but only an automatism of one little sequence of motions out of millions likely to be met with in playing. The only passages which it is important for the pianist to have in complete automatism, are those which are likely to occur in rapid playing, and those are scales, arpeggios, broken chords, and

accompaniment figures of one kind and another. Besides this one has to acquire automatism for the cadenzas of all the pieces one plays. Beyond this, playing rests on a suitable technical foundation, which as it regards the fingers is all embraced in the ability to alternate any two adjacent fingers as many times as necessary and in any reasonable speed and force. On this foundation it is easy to build up the moderate automatism necessary for any given piece.

My second objection to such exercises is that they are necessarily played from the book, and being in themselves musically uninteresting they conduce to a heartless performance. It is far better, I think, to accomplish the technique by exercises played by heart and rendered somewhat interesting by being thrown into rhythmic forms. As soon as the exercise assumes a rhythmic form, especially if it be a long and (for the pupil) involved one, the attention begins to be more completely absorbed, and thus is laid the foundation for that concentration of attention so indispensable to the artist. If in addition to the rhythmic forms *accentuation* be judiciously added, the fingers are trained to a discriminating touch, and the ear is continually called on for its approval or disapproval of the result attained.

In regard to the use of mechanical *études*, such as those of Czerny and Köhler, it seems bold to raise any question. Nevertheless they lack musical interest, and by so much conduce to dull and uninteresting playing. In point of mere technique they do not advance a pupil a quarter as fast as simple scales, etc., will do. The pupils who indulge in them much usually fall into mere fluency. I have repeatedly had pupils who had been through a large collection of these things, occupying the most of the practice for several years, and in every case they have been conspicuously inartistic players. As soon as I have discarded these things and for technique had recourse to simple exercises, filling up the greater part of their time with pieces, they have manifested marked improvement. In my opinion this improvement resulted from the cultivation of two habits which their previous practice had neglected. These were, the constant appeal to the ear to verify the musical result of the playing, and second the concentration of their attention in the natural effort to sooner arrive at a desired accomplishment.

Much that I have here said seems abstract and vague. Nevertheless the theories of mental action here referred to are those now most authoritatively held. (See Dr. Carpenter's "Mental Physiology.") I have taken the trouble to recount them in the hope that they might prove in some mind a "productive ferment" (as Albert Parsons calls Wagner's ideas) leading to important simplifications of the art of piano teaching.

Chicago, September 17.

The Rehearsals at Bayreuth.

A Wagnerian communicates to the *Indépendance Belge* a letter of some interest, describing the rehearsals of the tetralogy of the *Nibelungen*, which took place at Bayreuth last month. He says:—

Setting out from Brussels on the 1st of August by the 5.30 train, I was at Cologne at 11 o'clock in the evening; the next morning about 5 o'clock at Mayence, and I arrived at Bayreuth at half past three in the afternoon. On the road I met M^{me}. La Baronne de Schleinitz, of Berlin. This meeting, on my arrival at Bayreuth, made me acquainted with the Baron Schleinitz, with the burgomaster of Bayreuth, and with M. Feustel, the banker of the Bayreuth scheme, who were waiting the arrival of M^{me}. Schleinitz at the terminus. The lady, as you know, is an enthusiastic admirer of Wagner's music, and one of the persons who has contributed most to interest the high society of Berlin in the artistic enterprise at Bayreuth. The banker Feustel offered me hospitality, and I yielded to the temptation. My first care naturally was to betake myself to the new theatre at Bayreuth—Wagner's theatre. It is situated at some distance from the town, about

a quarter of an hour's walk, on a hill; seen from a distance, on the Bayreuth side, its aspect, though simple, is imposing. A shady walk, "Wagner Street," leads to it. All round are meadows and forests.

The effect produced by the interior is grand, especially as a whole. It is nearly all finished: it only remains to execute the decorations and to place the benches. Scarcely had I hazarded a few looks to the right and to the left, and particularly plunged into the gulf where the orchestra is placed, when Wagner arrived. Liszt, M^{me}. de Schleinitz, and M^{me}. Cosima Wagner accompanied him. He addressed a few pleasant words to me, praised the people of Brussels, who, he said, had taken so active a part in the enterprise, and invited me to his reception in the evening. All the orchestra were at their posts, and the rehearsal commenced at once with the first part of "Rheingold." Although the orchestra had only had one reading, all went as if by enchantment; and I can state, to my great satisfaction, that the acoustic properties of the hall seemed excellent.

The following were the arrangements for the rehearsals:—In the morning from 10 o'clock till noon, rehearsal for the orchestra alone; in the evening, from 5 to 7 o'clock, full rehearsal with the singers:—

Monday, 2nd	August	.....	"Rheingold" (1st part).
Tuesday, 3rd	"	.....	" (2nd part).
Wednesday, 4th	"	.....	"Walküre" (1st act).
Thursday, 5th	"	.....	" (2nd act).
Friday, 6th	"	.....	" (3rd act).
Saturday, 7th	"	.....	"Siegfried" (1st act).
Sunday, 8th	"	.....	" (2nd act).
Monday, 9th	"	.....	" (3rd act).
Tuesday, 10th	"	.....	"Götterdämmerung" (1st act).
Wednesday, 11th	"	.....	" (2nd act).
Thursday, 12th	"	.....	" (3rd act).

Seated at a table quite near to the footlights, Wagner directed all the rehearsals from the stage. Hans Richter was at the conductor's desk in the orchestra. Liszt was present in the hall opposite Wagner, the score open before him. It was a real pleasure to hear the orchestra read at sight the inconceivable difficulties accumulated in these scores; to this it added, in accompaniment to the singers, a discretion which could not be sufficiently admired. The singers for the most part also deserve nothing but commendation.

In the "Rheingold," Betz, of Berlin, sang the part of Wotan (Germanic name of Odin, the Jupiter of Scandinavian mythology). He is an artist celebrated throughout Germany; his baritone voice is of admirable *timbre*, and his fine presence well fits him for the part. Loge (the god of fire, the Mephisto of the prologue of the *Nibelungen*) was in the hands of Vogl, of Munich, whom you heard at the festival of Düsseldorf, and who has just made a great success at Munich and Weimar in "Tristan and Isolde." He has a good tenor voice and excellent delivery. Alberich (the dwarf who renounces love to gain the Rhine-gold) was confided to Carl Hill, a singer of great reputation at concerts before he appeared on the stage. Hill is at the theatre of Schwerin. The Dutchman in "Der Fliegende Holländer" is considered his best *rôle*. His conception of the part of Alberich and his declamation are perfect.

As to the giants Fasner and Fasolt, they have good interpreters in M^{me}. Reichenberg of Mannheim, and Eiler of Coburg. Mime (the future educator of Siegfried) is equally well interpreted by M. Schlosser, of Munich, and Donner by M. Niering, of Darmstadt. Fricka (the wife, the Juno of Wotan) is M^{me}. de Grün-Sadler, of Coburg, a well-known singer, with a beautiful voice, an excellent method, and a prepossessing face. Freia (the Germanic Venus) is a secondary part, fairly filled by M^{lle}. Haupt, of Cassel. Erda (the goddess of the earth) is M^{me}. Jaida, of Darmstadt who has a perfect voice and declamation. The three daughters of the Rhine: M^{lles}. Lili and Marie Lehmann, and M^{lle}. Lammer, of Berlin, could hardly be surpassed in beauty of voice and purity of intonation in the very difficult music assigned to them. A very successful rehearsal of the "Rheingold" resulted.

In regard to the "Walküre," the tenor Niemann, trusted with the part of Siegmund, was obliged to quit Bayreuth hastily, on account of the sudden illness of his wife. I was told that at the rehearsals at the piano he had sung better than ever. Vogl, who had already played Siegmund at Munich, offered to take his place, and acquitted himself famously.

The distribution of the other parts was as follows:—

"Wotan:" Betz. An extraordinary interpretation; above all in the final scene of the third act, where the god, at the instigation of Fricka, and in

spite of the supplications of Brünnhilde, decrees the death of Siegmund, the ravisher of Sieglinde.

"Hunding" (the husband of Sieglinde): an ungrateful part, but well filled by M. Niering.

"Brünnhilde" (the Walküre): Mme. Friedrich Materna, a born interpreter of Wagner's music. In the part of Brünnhilde she is inimitable; her voice, in spite of its compass and power, is capable of most velvet-like sounds; her delivery is overpowering; the entire impersonation has in it something irresistible. Her success was phenomenal.

"Sieglinde": Mlle. Vogl, of Munich. This is the well-known interpreter of Isolde. A singer of the first order, she possesses a very beautiful voice. Her success was very great.

"Fricka": Mme. de Grün-Sadler. As in the "Rheingold," excellent.

The eight Walküre, in spite of the almost insurmountable difficulties of the score, left nothing to be desired. On its part the orchestra was irreproachable, especially in the "*chevauchée des Walküre*" and in the "*conjuración du feu*." And this, after a single rehearsal! When all was over the enthusiasm of the persons present was without bounds. There was an interminable ovation.

At Wagner's house in the evening I found young Liszt; for Liszt is positively becoming young again. He was asked to play; he sat down to the piano and played a study, then the Rhapsodie Hongroise No. 2. I can well say that only Liszt can play so. That reminds me of a lively anecdote: it was last summer, I believe, Antoine Rubinstein was at Weimar at Liszt's house, where were present also a few friends of the great artist. Rubinstein, among other things, played Schumann's symphonic studies. It was superb, says my friend L. . . . , who was present. When it was finished Rubinstein got up streaming. Liszt succeeded him at the piano; he plays, he plays, this is thunder, these are lightnings; then pauses and . . . gets up as if nothing had happened. Such is Liszt.

Although the rehearsals were strictly forbidden to the public, every day the crowd of spectators became greater. Eighty seats had been placed in the hall for the visitors admitted or invited. Very soon these were no longer enough; so that people were obliged to seat themselves on the floor or the steps.

"Siegfried," the third part of the tetralogy, in which Wagner has put his finest art, did not appear at first to make so deep an impression on the public as the "Walküre." Little by little, however, the public familiarized itself with the work, and ended by taking to it. The scene of the awakening of Brünnhilde and the love duet which follows raised frantic applause. The following is the distribution:—

"Siegfried": M. Unger, of Mannheim. The person of this actor is imposing, his voice is powerful, and he is a man of resources; but it cannot be said that M. Unger is in reality the Siegfried dreamt of by Wagner. His singing does not take the public, and his performance is not always spritely enough. The artist however deserves praise.

Betz is always equal to the part of "Wotan." With him all tells, nothing is wasted. M. Hill gets on equally in Alberich. M. Schlosser's Mime appeared flat; but it is probable that it will become a good interpretation in time.

As to M. Reichenberg's Fafner, he is a superb giant. It was tried to make him sing through a speaking trumpet; the experiment succeeded beyond all expectation. Brünnhilde, as represented by Mme. Materna, is always enchanting. Mme. Jaida, in Erda, is again distinguished by her voice and delivery. Mlle. Lili Lehmann, the bird of the forest, is ravishing.

M. Brandt, of Darmstadt, worked during the rehearsal some of the scenery executed under his directions. It produces a very good effect both as regards the composition and the working.

In the evening I had the opportunity of seeing a singer formerly celebrated, Wagner's niece, Johanna Wagner, now Mme. Jachmann. She asked me to accompany her in several songs, which she sang *à ravir*.

But now we have come to the last, to the most powerful of the dramas which compose the tetralogy of the Niebelungen, the "Götterdämmerung." Every part of this work struck the public and caused an uninterrupted succession of applause. The rehearsal of the first and longest act had to be commenced half an hour sooner and only finished half an hour later than the other rehearsals.

The following are the parts:—

"Siegfried": M. Unger.

"Hagen" (the murderer of Siegfried) M. Emile

Scaria of the opera at Vienna. This was an interpretation of the first order. M. Scaria seems born for this part. It is a gigantic apparition. His powerful voice, which has unexpected vigor, produces an indescribable effect. He was applauded with the utmost enthusiasm.

"Gunther": M. Eug. Gura, of Leipzig, a well known artist and a skilful singer. You may remember his success at Düsseldorf in Rubinstein's "Tower of Babel." He has here justified his reputation to the utmost.

"Alberich": M. Hill. As in the Rheingold.

"Brünnhilde"—Mme. Materna, always incomparable in sentiment and dramatic intensity. The last scene (the death of the Walküre, who throws herself all armed under the funeral pile of her husband Siegfried), is as enchanting as possible. Wagner threw himself on the neck of the great artist and embraced her with effusion. (!)

"Gutrune": Mlle. Weckerlin of Mannheim. A pretty voice; she sings well, and with purity. But I did not remark anything particularly worthy of observation.

In the part of "Waltraute," Mme. Jaida showed herself in all her glory. The grand recitative of the first act, in which she announces the decline of the gods, was one of the most successful parts of the whole rehearsal.

The three "Daughters of the Rhine," the two sisters Lehmann and Mlle. Lammert, were again perfect in their parts: very pure and well-rounded singing.

The "Nornes," entrusted to Mes. de Grün-Sadler, Ehrenfest, and Preiss, were very well sung. The Companions of Gunther were also in very good hands, or rather in very good voices.

I have already told you that in the "Götterdämmerung" everything went well: when the final scenes arrived a renewal of enthusiasm seized all present. I avow, for myself, it was the deepest impression I have ever felt in my life. At the end there was stamping and cheers for Wagner. Wagner, in a few words, thanked the artists and performers for the zeal which they had shown during the rehearsals. On the whole they had been very satisfactory. As to Wagner's last work, it is perhaps the grandest manifestation of the genius of the master. Success next year appears henceforth certain.

The last reception at Wagner's house was very brilliant. Illuminations in the garden and villa, fireworks, serenades by the military band of the garrison of Bayreuth—nothing was wanting. All the performers had been invited. Wagner again expressed his gratitude to them. Then he proposed the health of the King of Bavaria. After a toast to Wagner, much cheered, Liszt played some fragments of his oratorio "Saint Francis." Then we separated with repeated cheers for "Wagner in 1876."

In the course of the rehearsals, a trial of the apparatus for lighting was made. For the stage alone there are 2,500 burners; in the hall 15,000. Underneath the theatre are two cellars in which jets of steam will be kept ready for scenic effects. Thanks to some very ingenious contrivances, the whole stage can be enveloped in a cloud of vapor, which, with the aid of different colored lights, will imitate mists, clouds, rain-bows, &c., and will also serve to extinguish fire if it should break out.

Dwight's Journal of Music.

BOSTON, OCT. 2, 1875.

Music in Boston.

We have already cited "Old Prob," as to some of the chief signs of the season close at hand; such as the Oratorios, the Orchestral Concerts, and the "great stars." These, though last named, will be first in the field; and both as to these, and other features yet to be enumerated, "probabilities" resolve more into certainties as their day approaches.

First in order come the concerts of Herr Doctor HANS-GUIDO VON BUELOW (we have succeeded in adding an inch to his stature,—i.e., a syllable to the length of his title as displayed in the announcements). The programmes of the first three concerts (Oct. 18, 20, and 22) are before us. They are strong programmes and significant. Each consists of three numbers: a group of piano solos being placed be-

tween a Concerto or some other large form of piano work with Orchestra (conducted by Carl Bergmann). Beethoven heads the table in two of the banquets, while Liszt sits opposite as *croupier*. Beethoven appears at his greatest (it will be no fault of the interpreter if he do not), namely in the great E-flat, the "Emperor," Concerto, and the lovely one in G;—Liszt in a *Fantaisie Hongroise*, which he has dedicated to Bülow, and his E-flat Concerto, which Anna Mehlis used to play here. Between them are ranged, at the first feast, solos by Chopin (Nocturne, Chant Polonoise, Berceuse, Valse); at the third, Bach (Organ Prel. and Fugue in A minor, arr. by Liszt), Mendelssohn (Prel. and Fugue, Op. 35, No. 1), and Raff (Prel. and Fugue, from Suite, Op. 72),—this last a very worshipful and learned company.

In the second programme, Henselt takes the head, with his F-minor Concerto; Weber the other end, with his brilliant *Polonaise* in E, as arranged by Liszt; and only Beethoven between, i.e., a party of his brain children, in the shape of the 15 Variations, &c., on a theme from the "E-roica." There are to be seven of these concerts, including two Saturday matinées, at the first of which (Oct. 23) the first programme will be repeated. Von Bülow is to play the Chickering Piano.

The other "bright particular star" of the pianoforte heavens, MRS. ARABELLA GODDARD, has joined the TIETJENS constellation, which will be very lustrous. We are informed that Mr. MIX SRAKOSCH has engaged her to appear with Mlle. Tietjens in sixty concerts, for which he is to pay the great pianiste three thousand pounds sterling, the engagement to commence in New York on the 4th of October, and conclude about the middle of January. We presume this double star will shine on Boston when the Bülow sets.

And now for Chamber Concerts. The Quintette Clubs, of which we had three last winter, are reduced to two by the disbanding of the "Beethoven" party. (We cannot say that we are sorry; for this tendency of our best musicians, particularly violinists, to traverse the country in small clubs, is well nigh fatal to any hope of a complete and well-trained Boston orchestra; and Boston will hardly have the right to call herself a musical city if she depends on travelling organizations from without for that.)

The oldest of them all, the Mendelssohn Quintette Club, is in excellent condition, and has, we believe, already started on one of its long Western concert tours. One only of the original members remains, Mr. Ryan. Our excellent Wulf Fries, the favorite violoncellist from the first, withdrew from them a year ago; had he continued in the Club, Boston would miss so true an artist through the chief part of the season; but we are happy to know that we shall have him always with us. Mr. C. N. Allen, head and founder of the late Beethoven Club, has taken the place of Mr. Hamm, who has returned to Germany, and of course fills it worthily, alternating occasionally with Mr. Schultze in the leading of the classical quartets and quintets. They have an admirable 'cellist, as they had last year, in Mr. Hennig, besides the occasional assistance of Mr. Alexander Heindl's double bass. Mr. Edward Heindl plays both viola and flute, being good at both, exceptionally fine with the latter instrument. Mr. Ryan still adheres to viola and clarinet. We believe they intend to give a short series of their good old classical chamber concerts here some time in the latter half of the winter. Meanwhile they have already given a taste of their quality, twice, in the popular Sunday evening entertainments at the Parker Memorial Hall:—such concerts, we presume, as they will give in the country and out West,—not precisely the "good old" classical style of programme, although partly that; but the part is not equal to the whole, nor is it equal to itself, in fact it is not itself, when severed from the whole! Each of these concerts (which, we must own, were

eagerly attended and heartily applauded after every piece) began with an arranged Overture, six instruments for outline of an orchestra, the clarinet, for instance, doing duty also as trumpet, horn, and what not. In this way the Overtures to "Tell," and Mendelssohn's "Meeresstille," &c., (which the programmes still persist in mistranslating "A calm sea and happy voyage") suggested themselves in some of their salient features. For classical numbers, they played one night the Allegretto and Adagio from Mendelssohn's B-flat Quintet, and the slow movement from Beethoven's in C; and, on the second night, the Andante and Scherzo from Mendelssohn's Quintet in A, and the noble Adagio from Schubert's Quintet with two violoncellos. These were interspersed amid solos and variation pieces, in which each virtuoso gave fine proofs of his skill, and arrangements, paraphrases, &c., from operas, *Lohengrin*, &c. Last Sunday evening, they had the assistance of a pleasing vocalist, Miss FANNY KELLOGG, who was much applauded after Bishop's "Echo Song" (voice rivaling flute) and a song or two by Franz and Schumann. Her clear, fresh voice, quite flexible, and her style and culture, thus far, seemed better suited to the former than the latter. To fairly judge her powers, however, we must hear more of her; we should say there was good voice and talent; but whether concertizing through the country is the best school for it, one might doubt.

The Listemann party [Boston Philharmonic Club]—composed, as before, of the brothers Listemann, violin, Mr. Gramm, viola, Hardegen, cello, Weiner, flute, Belz, horn, announce six classical concerts in the renovated and re-ventilated Bunstead Hall (under the Music Hall) as follows: Nov. 3, Dec. 1 and 22, Jan. 3 and 19, and Feb. 20. Mme. Schiller, Mrs. Smith, Mrs. Dow, and others will assist during the season. We have had nothing of its kind so good in Boston as their poorly attended concerts of last winter; and now that their quality is better known, we doubt not they will be warmly patronized and give us a series of rich feasts.—That there will be other Chamber matinees and concerts of a choice character,—of pianoforte music, at all events,—may be taken for granted, since we have the artists with us, and their annual bouquets of Beethoven, Chopin, Schubert, Schumann, &c., which they know so well how to choose, combine, and to present, have grown indispensable. The "Conservatories," also, will not allow Chamber concerts to cease from the land, trust they for that. But so far the announcements in this kind are few; and a musical season in Boston without a great many purely classical Chamber concerts can hardly be called a season. If there is much call for them, will they not come?

We come now to the vocal Clubs. The Apollo will make every exertion to keep up its high standard in the execution of male part-song and chorus. From the fact that their conductor, Mr. B. J. Lang, has been in Europe seeking new stores of music for them, we may entertain the hope that they will take a musical season in Boston without a great many German part-songs merely. Besides their frequent "public rehearsals" in Horticultural Hall, or elsewhere, concerts will be given in the Music Hall Dec. 30, Jan. 3, May 23 and 25.—The Boylston Club has resumed its rehearsals under the able direction of Mr. G. L. Osgood. Its Music Hall concerts will take place on the evenings of Dec. 29, Jan. 4, May 24 and 29. Their repertoire has been materially enriched, and we hear that among other good intentions, they have that of studying Cherubini's noble Requiem for male voices,—the work which won the highest compliment from Beethoven.—The Orpheus will not leave its room;—not that it is sick by any means.—The English Glee and Madrigal singers, from New York, will renew their welcome visits early in December, and also later in the season.

Clubs of mixed voices, large enough to sing with orchestra, will not be wanting; though some of them feel more at home, feel their own voices more, with only a pianoforte or quartet accompaniment. Of one of these we read, in the *Courier*:

"The friends of the Foster Club will be glad to hear that it will reassume next month, and at once begin work on some large and new composition, either Gade's *Erl King* or *Kalanus* by the same author. Mr. Allen A. Brown, who divides with Mr. George Foster the direction, and assumes with the same gentleman all the responsibilities of management, has lately made a metrical translation of the text of the last-named work. This will be the ninth working season of the club, though the tenth of its existence, the last season having been given up on account of the formation of The Cecilia. During each season one or more large choral works, never before heard in Boston, has been brought out; and the lighter music of the programme, part-songs and the like, has always consisted largely of novelties in their way. Mr. George E. Whiting will officiate as director for this season."

The Highlands Musical Association, so far as reported, had not yet decided on its conductor. The Shariand Choral Society, which bears the name of its efficient leader, will sing as last year,—250 voices strong,—in the concerts of Theodore Thomas. They have begun rehearsals on some modern German works.—"The Cecilia" has been notified to re-assemble for rehearsal under Mr. Lang, and doubtless will take part in several of the Harvard Symphony Concerts. It is proposed to strengthen it in point of numbers, so far as it may be done without injuring the rare purity and refinement of its ensemble of voices. The work is not laid out for it with any certainty; but some or all of the following compositions will probably be given: of last year's work there may be repeated some selections from "Paradise and the Peri"; the "Euryanthe" Finale by Weber; the "Loreley" by Mendelssohn. And there are under consideration, for new matter: a chorus from Gluck's *Alceste*, preceded by the Overture; Gade's "Comala," a portion of Schumann's "Faust" music, and possibly one of the great Cantatas by Bach.

Beside the operatic prospects already mentioned [the

Kellogg English troupe, the Wachtel German and Italian opera], we have assurance from headquarters that Miss Adelaide Philipps is organizing an effective company for Italian Opera, including several new singers (among them the sister of Miss P., who has won such praise abroad). During the winter she will revive some of the good old Rossini operas, such as *Semiramide* and *Cenerentola*; and it is even under consideration to give us a first hearing of his sparkling *Comte Org.*,—next to the "Barber" his most amusing comic opera. This is certainly good news.

HARVARD SYMPHONY CONCERTS. Mme. MADELINE SCHILLER will play in either the first or second concert. If in the first, the programme will be:

Overture: "The Water Carrier,".....CHERUBINI
Piano Concerto, in B minor, Op. 89 [first time].....HUMMEL

Mme. MADELINE SCHILLER.

"Scotch" Symphony.....MENDELSSOHN
[?] Piano Solo.
Overture: "Ruler of the Spirits,".....WEBER

A CORRECTION.—Will you allow me to say through the Journal that either I wrote the wrong name by mistake in my article [copied from *Church's Visitor*] on the practical value of Helmholtz's discoveries, or my ms. was edited after it left my hand.

The Weber piano [as one can easily hear] has in general not the tone ascribed to it in my article, but a more reserved, sombre, somewhat muffled, almost dull tone, and is far from being particularly rich in the high partial tones. The piano I intended to mention was the *Decker Bros.*, which is the one having the brilliant, reckless tone I spoke of, so very abundant in high partial tones, not all of which are consonant. Although this is a matter of no consequence, not the slightest blame or censure being implied in my article, I desire to make the correction simply because I do not like to have the credit of a poorer ear than I have.

Please say to Mr. A. W. Thayer that if I have repeated the "hand-washing" story of Beethoven, I hereby swear off, and will do so no more. Your Ob't. Serv't,
Sept. 22. W. S. B. MATHEWS.

Music in New York.

NEW YORK, SEPT. 27. The last week of the season, at the Central Park Garden, witnessed two remarkable Concerts. The first, Sept. 14, was a "Wagner Night," the programme consisting of selections from his works in chronological order.

On Thursday, Sept. 16, the night set apart for Mr. Thomas's benefit and the last concert of the season. The winds blew and the rains descended; but every box was taken and every seat in the house occupied. Whenever Thomas turned his genial face to the audience he was greeted with cheers and applause. The programme was, in itself, a work of art, and might be called, "the history of the symphony from its inception to its perfection." It was as follows:

Suite in D, No. 3.....J. S. Bach
1. Overture. 2. Air. 3. Gavotte.

Symphony in G, No. 13, [Bretkopf and Härtel], Haydn

Overture: "Magic Flute".....Mozart

Masonic Funeral March.....Mozart

Concerto, for flute and harp [first movement].....Mozart

Messrs. Wehner and Lockwood.

Sonata appassionata, Op. 57, F minor.....Beethoven

Mr. S. Liebling.

Symphony, No. 5, C minor.....Beethoven

The beautiful Suite in D, had already been played, at the Garden, but the Haydn Symphony was heard for the first time, and was received with much enthusiasm. It has all the characteristics which make Haydn's music so beautiful, and it is to be hoped that Mr. Thomas will give us another opportunity of hearing it.

The movement from the Mozart Concerto, (Flute and Harp), afforded the players, Messrs. Wehner and Lockwood, an opportunity to display their admirable talents to great advantage.

The pianist Mr. Liebling played the *Sonata Appassionata* from memory, giving a correct and intelligent interpretation. This artist, who has recently made his appearance among us, is a young man of 16 years, who has already acquired a somewhat extended reputation in Europe. He plays the most difficult concertos from memory and displays great facility of execution. His playing lacks the deeper feeling and passion of the matured artist—but this seems all that is wanting.

And now a few words respecting our musical prospects for the fall and winter.

We are to have the usual series of Symphony Concerts, six in number, by the Thomas Orchestra, at Steinway Hall, on the Saturday evenings Nov. 13, Dec. 4, Jan. 22, Feb. 24, March 25 and April 22. On the Thursday preceding each concert a public rehearsal will be given at 2 o'clock. With this orchestra of course the rehearsal is in nowise inferior to the concert; and last season, when this system was adopted, many persons attended both the rehearsal and the concert.

The N. Y. Philharmonic Society has issued its prospectus for the coming season. Instead of three public rehearsals preceding each concert, as heretofore, there will be two rehearsals only. The first of these will be termed a *matinée*, and the programme will be varied by the introduction of pieces not in the regular concert list. At the rehearsal immediately preceding the concert the regular concert programme will be adhered to. The Concerts will be given on the following evenings, Nov. 13, Dec. 11, Jan. 22, Feb. 19, March 18 and April 22. It will be observed that three of these concerts fall upon the dates selected by Mr. Thomas for his Symphony soirées.

The Concerts of the Brooklyn Philharmonic Society, with the Thomas Orchestra, will take place on the evenings of Dec. 18, Jan. 15, Feb. 12, March 18 and April 8. There will be three public rehearsals before each concert.

Messrs. M. and M. Strakosch will take the field Oct. 4, and open the campaign with a series of six concerts at Steinway Hall. These concerts will be given on the evenings of Oct. 4, 6, 8, 11, 13 and 15. There will also be two *matinées* on Oct. 9, and 16, respectively. The concert troupe is composed of the following artists: Mdle. Theresa Titiens, Mdme. Arabella Goddard, Sig. Sauret, violinist, and others,—making one of the best companies which have ever appeared in America.

A short season of English Opera will be given by the Kellogg Company, at Booth's Theatre, beginning on Monday evening Oct. 11, and lasting two weeks. Twelve evening performances and two *matinées* will be given.

The opera season, at the Academy of Music, will open on Monday evening Oct. 18, under the direction of Mr. Ad. Neuendorff. There will be twenty subscription nights and six *matinées* of Italian and German opera. The operas to be produced include "Lohengrin," "The Huguenots," "La Juive," "L'Africaine," "Il Trovatore," "William Tell," "Le Postillon de Longjumeau," "La Dame Blanche," "Il Profeta," "Fra Diavolo," "Lucia," "Lucretia Borgia," "Masaniello" and "Martha," part of which will be sung in German and part in Italian.

Herr Wachtel will be the leading artist, and the company will include: Mlle. Eugénie Pappenheim, Mme. Minna Wagner, Mlle. Jeannette Goldberg, Mlle. Natalie Wittman, Herr Julius Milder, Herr Brano Guntzburger and Herr Joseph Fassbender. Most of these names are new to us, but it is to be hoped that the support will be, in some degree, worthy of the great tenor, whose splendid singing we have already had occasion to admire. A. A. C.

Musical Examinations at Harvard.

The following printed questions were submitted to Prof. Paine's Classes at the annual examination, June, 1875. Written answers were required from each member of the class, prepared upon a given day in the class room, and without aid of book, notes, or instrument.

1. HARMONY.

1. Resolve the dominant seventh chord of D into the other triads than the tonic triad.
2. Resolve the dominant seventh chord of B flat through an upward progression of the seventh:
 - (a) By exchanging the progression with various parts;
 - (b) By sustaining the fundamental tone;
 - (c) By chromatic alteration and modulation.
3. Give three different resolutions of the chords on the blackboard.
4. Write out the four-part harmony of the figured bass given on the blackboard.
5. With what seventh chords of the scale may the augmented triad be connected? Give an example and resolution of each.
6. What is suspension? State the rules that govern suspension.
7. Correct the examples of suspension given on the blackboard, and state the rules which they disregard.

8. Write out the four-part harmony to the bass given on the blackboard.
9. State the rules of the proper treatment of organ point. What are stationary tones?
10. What are passing notes and appoggiaturas, and what are the conditions of their proper treatment?
11. Why was the movement given on the blackboard be quadruple?
12. What intervals may appoggiaturas form when introduced above the harmonic note?
13. What faults in harmony must be avoided in using passing notes and appoggiaturas?
14. State the different kinds of modulation, and the principal means of effecting modulation.
15. State the conditions of the good treatment of the bass in writing the harmonic accompaniment to a melody.
16. What constitutes a good melodic progression of the parts?
17. What restrictions are to be observed in the use of the chord of the sixth and fourth?
18. When are covered fifths and octaves allowable, and when not?
19. Harmonize in four parts the melody given on the blackboard.
20. Harmonize in four parts the choral, "Christus, der ist mein Leben."

2. COUNTERPOINT.

1. Give a definition of counterpoint.
2. Give the rules of four-part equal counterpoint.
3. Write an example of equal counterpoint in four parts to the bass given on the blackboard.
4. Give an account of the resources that may be employed in counterpoint of the second order, two notes against one.
5. Write a counterpoint of the second order, cantus firmus in the alto and counterpoint in the soprano, to the theme given on the blackboard.
6. Give the rules of counterpoint of the third order, four notes against one.
7. Write an example of three-part counterpoint, four notes against one, cantus firmus in the bass and counterpoint in the alto to the theme given on the blackboard.
8. Write an example of two-part counterpoint (3-2), cantus firmus in the alto and counterpoint in soprano, to the theme given on the blackboard.
9. Define double counterpoint, and give the rules of double counterpoint in the octave.
10. Write double counterpoint in the octave with an additional voice in the alto, cantus firmus in the bass, to the theme given on the blackboard.
11. Give the rules of double counterpoint in the tenth and twelfth.
12. Write double counterpoint in the tenth, with an added middle part, to the theme given on the blackboard.

3. IMITATIVE COUNTERPOINT AND FUGUE.

1. Compose an example of imitative counterpoint in four parts to the choral, "Vom Himmel hoch da komm ich her."
2. Define the fugue. What are principal parts and devices of the fugue? Give a separate account of each.
3. What are the general divisions in the form of a complete fugue, and the usual modulations that take place in the course of a fugue?
4. State the order of the entrance and recurrence of the voices in the treatment of the subject, and other principal materials of the fugue in two voices.
5. Compose a two-part fugue to the theme given on the blackboard.

4. HISTORY OF MUSIC.

[Give important dates. Two of the questions marked with an asterisk may be omitted.]

1. Describe the medieval church modes and their characteristics, and give an account of the reform in the tonal system.
2. Give a sketch of instrumental music from Giovanni Gabrieli to Sebastian Bach.
3. Why did instrumental music naturally succeed vocal music in the order of artistic development?
4. Origin of the organ, harpsichord, and violin; at what period did these instruments severally attain their full development.
5. What progress did the Italian Opera make in the eighteenth century in the development of the recitative, air, chorus, and orchestral accompaniment? Name the masters who best represent the Neapolitan opera style.
6. What were the characteristics of French Opera under Lully and Rameau?
7. Bach: Give a brief outline of his career, and an account of his principal vocal and instrumental compositions. What position does Bach occupy as a representative master, and what forms of music did he complete? Describe the characteristics of his counterpoint.
8. Handel: State briefly the chief events of his life, and name his principal works. What object did his long career as a dramatic composer serve? What place do Handel's Oratorios hold in the historical development of musical art?
9. Haydn: Give an account of the Symphony as developed by Haydn. What is *thematic treatment*? What elements of style are combined in the modern symphony?
10. Gluck's career at Paris as a dramatic composer; his theory of art.
11. Mozart: Give a brief account of his life. What position does he hold in musical history? Describe the principal characteristics of his dramatic music. How did Mozart improve the art of instrumentation? Give an account of his three best symphonies.
12. Beethoven: Give a brief sketch of his life. What influence did he have on instrumental music, and what does he represent in this branch? State the characteristics of his style as exhibited in the form, orchestral color-

ing, and emotional expression of his works. The Ninth Symphony as a representative work of art.

13. Schubert, Mendelssohn, and Schumann, and the leading characteristics of their music.

Christian Hoffmann.

To the Editor of the Boston Courier:—

This noted musician died at his home in Hoboken, New Jersey, June 23, 1875, of pneumonia. He was born April 10, 1841, at Hanau, near Frankfurt-on-the-Main. He entered the Leipzig Conservatory of Music in 1863 and became the worthy pupil of Hauptmann, Richter, and Wenzel. In the class of Wenzel were at this time Carlyle Petersilea, Paul Gormar, Volkland, Ferdinand von Inten and the writer. His temperament was that of a genuine artist, and his nature exceptionally adapted to draw him as pupil into the most sympathetic relation with his teacher. The one thing that made his character dear to his great master, was the admirable blending of his heart with his head, a union that produced well tempered metal in his private, as well as public career. That which he did, he gloried in doing well. He was the first to refrain from any undertaking if conscious that any inability on his part might possibly endanger its complete success. His nature was holy; his gesture, mien, voice declared more praise to his God, than all the ceremonies in Christendom. When asked, why he did not join the church, he replied in Abraham Lincoln's words: "If you can show me the church, that embraces all humanity, I will join it." He was a great admirer of Bach and loved him for his simplicity and majesty. Next in his affections came Schubert, whose songs were interpreted by his mellow, sympathetic voice most fully. The ballads of Carl Loewe came in for a large share of his interest, and he fairly revelled in their sweetness and bold modulations, and was overjoyed when the opportunity presented itself to sing them to a friend for the first time. He leaves a noble wife and one child, two children having gone before him by one year. A few days ago I received a letter from our teacher. I can in no better way close this tribute than by translating that portion of it, which relates to the departed one: "The death of our dear friend Hoffmann, which your last letter announced to me, made me very sad. Another gone to join the ranks of the many I have been obliged to love in recent years. Their demise almost appears like a personal *memento mori*, and all the more emphatic, the older I grow. The form and appearance of the deceased are still vividly before me. I remember yet so many experiences with him, musical and otherwise, that endeared him to me and proved him to be a man full of sentiment, a disciple of his art actuated by the noblest motives."

ERNEST PERABO.

Boston, September 12, 1875.

WORCESTER COUNTY MUSIC SCHOOL. This comparatively young institution, in the "heart of the Commonwealth,"—judging from its strong corps of teachers, the highly classical programmes of its numerous matinees and concerts, and especially from the excellent lectures on the great composers by Mr. Allen (of which we have copied some reports)—has already won for itself a high place among the Music Schools and "Conservatories," which are springing up all over the country. Its principal teachers heretofore have been: in the instrumental department, G. W. Sumner and H. G. Tucker of Boston, B. D. Allen and E. L. Sumner of Worcester, and F. F. Ford, of Boston (Violin); in the vocal department: Chas. R. Hayden of Boston, and Mrs. M. J. Sumner of Worcester. Of the new term, which has just opened, the *Worcester Gazette* says:

The school has been in the past, and gives promise of being in the future, a great success. During the past year its pupils have given some twenty-five recitals and several matinees, all of which have proved delightful affairs. A class for singing the finer German music has been started. The musical lectures of Mr. B. D. Allen have proved highly instructive and interesting. The subjects of his last course were Bach, Handel, Mozart and Beethoven. The lectures are to be continued this winter, with the following list of subjects:—Schubert, Mendelssohn, Schumann, Chopin and Franz. The new circular of the school shows valuable additions to its corps of instructors. Mr. L. F. Goering of Boston, who was formerly connected with the Mendelssohn Quintette Club, and later with the Orchestral Union, and who is popularly known by Worcester concert-goers, is to teach the flute. Mr. D. Henry Suck, who is celebrated as a solo performer on the violin is to give instruction on that instrument. The name of Miss E. J. Sumner, who made her very successful debut last winter, is also on the list. Miss L. E. Knowlton, who was added to the teachers of the school last year, will still have charge of the guitar pupils. The school enters upon its fall term with promise of continuing success, the large list of pupils including ladies and gentlemen from Kansas, Minnesota, Illinois, Canada, New York, and the District of Columbia, as well as from all of the New England States.

BUMSTEAD HALL has been thoroughly renovated. The new room is brightly tinted, the walls being colored in salmon, while the ceiling is drab, with handsome border lines of various colors. The antiquated gas fixtures have given place to four new, elegant chandeliers. The seats have been newly cushioned, and the stage is completely new, and much more convenient than the old platform. The hall will be perfectly ventilated, the most modern and improved system of insuring pure air having been adopted. The Handel and Haydn Society are to resume their rehearsals here, this season, after one year at Beethoven Hall. The Philharmonic club, and perhaps the Catholic Choral Society, and other musical organizations, will hold rehearsals in the hall. It is well adapted for rehearsal purposes.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC,
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

- The Wolf. Bass Song. 3. Eb to f. Shield. 40
"Your keys, jewel, cash and plate!
Silence, or you meet your fate."
For Bass or Baritone voice. A sensational piece
describing the midnight visit of robbers.
- My Good Father. (Il mio Babbo). 4. C to a. Ricci. 30
"In a trice, my little daughter."
"Presto, presto Giovanni!"
A pretty little comic Italian ballad. One of about
30 songs, ably selected and translated by Mr. T. T.
Barker. The set is called "Wayside Flowers."
- Softly, sweetly Whisper. S'g and Cho. 3. Danks. 35
Bb to e.
"Softly whisper that you love me,
Put your dimpled hand in mine."
One of Mr. D's beautiful melodies, joined to a
pretty poem in popular style.
- Won't you kiss me, little darling? S'g and Persley. 30
Cho. 3. Eb to f.
"Press your ruby lips to mine."
Nice music.
- What's the use of fretting? S'g and Cho. Beg. 30
2. G to e.
"They only wait a decent chance
To make their troubles known."
A bright little bit of sunny poetry, in praise
of good humor, and against worrying.
- Pretty Bird, come tell me why. 2. Eb to f. Fox. 30
"The day has gone, and still I hear.
Thy silvery notes so pure and clear."
A very sweet and simple ballad.
- Fade, fade each Earthly Joy. Quartet. 4. Crandall. 40
"Jesus alone can bless."
Includes good solos, duet, etc., and is a very
smooth and beautiful hymn anthem.
- Grand Magnificat. For 4 voices. 4 C to a. Du Mouchel. 75
"Magnificat anima mea."
"Praise the Lord, O my son!"
A rich quartet or chorus. Latin words only.
- Dream that I love thee still. 3. F to f. Price. 30
"Dream that my spirit floats
Ever to thee."
Song in the drama "The Grand Admiral."
Dona Serafina sings it. Short, but very sweet.
- Sweethearts. 3. Ab to f. Sullivan. 40
"Oh, love,—for a week,—a year:—
But alas for the love that loves away."
Among the best of its class.
- I will go to the Altar. Trio for Sopr., Tenor and Bass. 4. G to g. Southard. 35
Such a sacred trio as one would expect Mr. Southard to write:—graceful, musical and highly finished. Try it.
- Year after Year. 3. D to a. T. D. L. 30
"Year after year the cowslips fill the meadow."
A beautiful fragment of poetry by Miss Mulock, with music nicely adapted to the thoughts.
- To Horse! Cavalry Song. 4. C to g. Elson. 30
"To horse! The trumpet calls,
On ready ears the signal falls."
A very spirited war song, dedicated to the "Lancers."
- County Guy. 3. E minor and major to e. Sullivan. 40
"Ah! County Guy, the hour is nigh,
The sun has left the sea."
It requires a skilled hand to put new music to an old and favorite ballad, and to do the work well. But Mr. Sullivan has succeeded in doing it.
- Let me Dream Again. 4. C to e. Sullivan. 40
"Is this a dream?—
Then waking would be pain."
A most charming reminiscence.
- One little sweet Kiss. Song and Cho. 3. Maylath. 30
Eb to g.
"She was fair as the blush of the morning,
And her smile was a treasure to me."
Very pleasing ballad in popular style.
- Return. 3. Bb to f. Glover. 30
"A spirit whispers, ah! return
To the land where all thy loved ones dwell."
A rich melody to words that sing of "home."
- Anbade. Serenade. 4. F to g. Cowen. 40
"The stars are sleeping, and dim with weeping,
The moon is keeping her watch on high."
Sung by Elias Reeves, and is a capital concert song.

